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An economic assessment of an Upland Agriculture and Conservation Unit in West Java, Indonesia

Suparman Rais
Iowa State University

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Variations of "Beauty and the Beast"

by

Robert Lee Ramsey

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Signatures have been redacted for privacy

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INTRODUCTION

The Problem Stated

One of the most widespread narratives, found both in myths and in folktales, is that of the Animal Spouse, in which a person marries a beast of one form or another. The most popular subset is "Beauty and the Beast," a tale that left the realm of pure folktale nearly two millennia ago and entered the literary world in The Golden Ass of Apuleius in the second century AD. Today we find this tale retold in countless ways, in literature and film, from straightforward adaptations like Jean Cocteau's 1946 film Beauty and the Beast and the more recent Disney version, to variants that take liberties with the tale, changing it to suit the wishes of the author or producer, for example the movie Edward Scissorhands and the television series Beauty and the Beast. A series of questions arises when we examine what we conceive to be literary or popular culture variants of the fairy tale. Does the literary version continue the same ideas and themes that fairy tale critics have established in the original tale type? If so, how does the retelling vary and expand the themes of the tale type and if not, how does the retelling differ? Ultimately we might want to question whether the variants carry the same message for the reader or viewer, as opposed to the listener and in a more complete study we would want to investigate the dynamics of transmitting the message, i.e., oral versus

written or visual reception. We might also, in a more complete examination, investigate the way the demands of genre affect the variants; how do the genres of science fiction and humorous fantasy affect both the telling of the story and the reader's reception of it and how do the demands of a drama, as well as preconceived notions about Shakespearean drama specifically, affect the reader or viewer.

To address these questions it is first necessary to look at the "Beauty and the Beast" tale type as well as its redactions and motif variants. This will assist us in establishing a range of possibilities for this particular tale. Once we have established the tale type, it will be useful to survey various critical approaches to the tale, both traditional and more modern approaches. These criticisms will assist us when we investigate modern variants of the traditional tale.

This thesis will next examine three retellings of the tale. We will look at Shakespeare's Twelfth Night which contains motifs found not only in "Beauty and the Beast" but also in a variant of "Cinderella," the tale "All Fur." The second adaptation is a science fiction short story from 1951, "Dark Benediction," and a third is the 1982 humorous fantasy novel Ogre, Ogre. In these three retellings we move from the world of a Shakespearean play to science fiction, which in many ways is a modern day transformation of the fantasy realm

into that of fantastic science, and finally back to the realm of pure fantasy where the tale likely first originated.

The thesis will conclude with an application of the various critical approaches outlined above to the new variants of the tale type AT 425C. Ultimate questions of the transmission of the message will be raised, but there will be no attempt to offer final answers to these questions. The thesis will thus be used to establish a method for investigating modern variants of a traditional tale which will lead up to but will not answer larger questions concerning genre, transmission, and reception of the tale.

THE "BEAUTY AND THE BEAST" TALE DEFINED

The Tale Type Index Definition

"Beauty and the Beast" is classified as Aarne-Thompson 425C, a subset of the AT 425 series, The Search for the Lost Husband. Although in most variants Beauty does not actually lose her husband, Aarne-Thompson place "Beauty and the Beast" in this class because the Loss of the Husband is the result of the heroine disenchanting the Monster Husband at the wrong moment; consequently he must leave her and she must overcome a series of obstacles to be reunited with him. Aarne-Thompson define the latter portion of the basic 425 tale type:

II. Disenchantment of the Monster. (a) the girl disenchant the monster (dwarf, bear, wolf, ass, snake, hog, hedgehog, frog, bird, or tree) by means of a kiss and tears, or (b) by burning the animal skin, or (c) by decapitation, or (d) by other means.

III. Loss of the Husband. (a) But she loses him because she has burned the animals [sic] too soon, or (b) has revealed his secret to her sisters, or (c) has broken other prohibitions, (c¹) looking at him, (c²) kissing him, or (c³) staying too long at home. (140)

It can easily be seen that this is a reflection of the "Cupid and Psyche" variant, AT 425A, found in Apuleius, one of

the earliest literary adaptations. Indeed, Thompson remarks under the 425A heading that, "many references given for 425 undoubtedly belong here"(142).

But for AT 425C, the resulting search for the Husband after the disenchantment is missing and the story concludes with the final transformation of the Beast into the Husband. The Aarne-Thompson summary of AT 425C is:

Father stays overnight in mysterious palace and takes a rose. [He] Must promise daughter to animal (or she goes voluntarily). Tabu: overstaying at home. She finds the husband almost dead. [She] Disenchants him by embrace. (No search, no tasks.) (145)

This is the story at its simplest and it allows us to see what points Aarne-Thompson consider the most important. It can also be seen that in their summary, they make no attempt at interpreting the tale; notice that the disenchantment seems to come solely from the physical act of the embrace, and not the seemingly obvious love and acceptance that prompt it. This is an example of the oral narrative style which represents abstracts, like love, by concrete examples, like the embrace.

A Psychoanalytic Definition

Noted child psychologist and fairy tale critic Bruno Bettelheim also develops his own formula for the Animal Groom stories and we may use this, in conjunction with the Aarne-

Thompson definition, as a beginning point for our own definition of what makes a "Beauty and the Beast" tale. We should note that Bettelheim does not rely so much on the plot of the story for his formula, but on the interactions and motivations of the characters.

Bettelheim writes:

First, it remains unknown how and why the groom was changed into an animal; and this although most fairy tales provide such information. Second, it is a sorceress who did this deed; but she is not punished for her evil doings. Third, it is the father who causes the heroine to join the Beast; overtly the mother plays no significant role. (283).

While these features are true for a general version of the Animal Groom, "Beauty and the Beast" tales exhibit a different set of features that separate them, whether the Beast be male or female, from the Animal Spouse stories.

Our Definition

To begin developing a working definition of "Beauty and the Beast," we should examine the Beast character. The Beasts' most identifiable characteristic is that they are lovable. They exhibit those characteristics which make them capable of being loved; they are kind, generous, and loving, in other words, good. But those characteristics are not at first noticed by the Beauty character because the physical

characteristics of the Beast are repulsive to the Beauty, so that the Beast's physical presence makes Beauty uncomfortable. Beneath this, there is a fear on the part of the Beauty figure that the Beast is life-threatening because of that appearance.

The Beauty character is also lovable, and is compatible with the Beast. However, she or he must, over the course of the story, come to realize that the Beast is a person who is worthy of her or his love. Part of that realization comes after a separation from the Beast, during which the Beast almost dies. But it is Beauty's return to the Beast that gives the Beast life.

The absence is an important aspect of the tale for two reasons. First, it allows Beauty time to reflect upon the nature of the Beast and realize that she truly loves him despite his appearance. Secondly, it is stressed that the absence is not Beauty's fault. She is either distracted by the time she spends with her family, if the teller decides to put the family in a good light, or if the family is portrayed as actively working against her union with the Beast, Beauty's absence is brought about by the family's machinations.

With the return to life comes the final aspect of the "Beauty and the Beast" tale that we shall examine. That is the final transformation, perhaps the most important sequence of the story, for it is towards this end that the tale has been moving and it is this physical transformation that

signifies so much of the story. As already noted, the final transformation is brought about by the love Beauty shows towards the Beast, but as we shall see in the modern adaptations of the tale, the transformation is not always of the Beast.

With this final transformation, there is the happy ending to the story. This happy ending, where the couple get married and spend their days together, is an important aspect of the "Beauty and the Beast" stories. There are other Animal Spouse stories that do not have such a happy ending, but these are representative not of "Beauty and the Beast," but of an interaction between the realms of mortals and immortals, and thus subject to different rules. One such example of this interaction between mortals and immortals is the Seal Maidens and Faerie Bride stories from the British Isles, which is examined briefly in the appendix. As we shall see later in "Dark Benediction," there are some important similarities between the Seal Maiden/Faerie Bride stories and "Dark Benediction." What the "Beauty and the Beast" stories uniformly emphasize is that both Beauty and the Beast are equals, both human and mortal, despite the supernatural aspect of the Beast figure.

REVIEW OF CRITICISM

The Finnish Method

In order to establish the basic plot outline of the tale, we will look first to the so-called Finnish method. The critical thrust of the Finnish method was the classification of tales by geographical and chronological data, so that scholars could work backwards toward what was conceived to be the original tale, of which known variants were supposed to be descendants. This methodology suggests a continuing link between linguistics and fairy tale scholarship, in that both attempt the reconstruction of the Indo-European culture, the former through its language, Indo-European, and the latter through the stories the Indo-Europeans told. While this methodology does not in itself add any meaning to a text, the connections we can make between the tales using the methodology of the Finnish school can be significant as we will presently see.

The primary result of the Finnish method is the Types of the Folktale, by Antti Aarne and Stith Thompson, which reduces all the various plot types of the tales to a formula, which they refer to as a tale type. Hereafter, any reference to AT plus a number refers to the Aarne-Thompson tale type numbering system.

The Finnish method, also referred to as the historic-geographic method, was developed by Julius and Kaarle Krohn,

and later refined and codified by Antti Aarne and Stith Thompson. The chief goal of this method was the establishment of the original tale, from which current variants were then treated as descendants. It was necessary to first collect as many variants of a tale as possible, charting their age and geographical origin, then using that information to reconstruct the original tale. In this way the Finnish method reflects attempts by linguists to reconstruct an Indo-European language, and illustrates the close connections between folklore and linguistics.

This scholarly method does not attempt to bring the critic to a better understanding of the function of the tale within the greater cultural context of its teller or its listener. However, it does supply to other critical approaches with vast amounts of information as well as a consistent point of reference. Critics are able to recognize AT 425C immediately as the "Beauty and the Beast" tale type.

This method, combined with the formalist approach which was subsequently developed, most particularly by Vladímir Propp, supplies both information about the tale and, as we shall see, a way to see interrelationships across wide linguistic and cultural boundaries. Much of modern criticism still profits from these structural studies done during the first half of this century.

Propp's Structuralism

In 1958 Vladímir Propp's The Morphology of the Folktale became available in English, translated from Propp's 1929 Russian original. Propp's methodology is based on a close examination of the plots of Russian fairy tales and to this extent, the initial work is very limited in scope. Alan Dundes, in the introduction to the second English language edition of the book, writes that "Propp limits his analysis to only one kind of folktale, that is, to fairy tales, or Aarne-Thompson tale types 300-749"(xiv).

Propp examined 100 Russian tales, and through an examination of their plots, developed a system of notation that described the incidents in the folktale¹ and relied upon a reduction of the tale to a formula that reflected the plot of the tale. Even though the tales he examined were Russian, the system had far-reaching implications because it allowed critics to compare tales from different cultures and different times.

Propp, in the development of his methodology, attempted to clarify the various divisions that had arisen in scholarship on the folktale. He protested in his chapter "The History of the Problem" that in the past, seemingly arbitrary divisions were made among the tales. He writes, for example, that

the most common division is a division in tales with fantastic content, tales of everyday life, and animal tales But involuntarily, the question arises, "Don't tales about animals sometimes contain elements of the fantastic to a very high degree?" (5)

And as he later points out, such a classification system does not take into account variants of the same tale, or variant motifs within the tales, in which the animal has been replaced by the Devil or some other agent. Thus, attempts at classification of tales by the nature of specific agents, be they animal or Devil, prince or pauper, introduce problems which lead scholars astray.

Propp's system looks at the sequence of events in the tale, rather than at the individual motifs. which may vary greatly. He is concerned not with who completes an action, but rather that character's function within the plot, as a donor figure, as a villain, or as a test for the protagonist, for example. Propp writes, "A tsar gives an eagle to a hero. The eagle carries the hero away to another kingdom. An old man gives Sučenko a horse. The horse carries Sučenko away to another kingdom"(19). While the individual motifs, gift of an eagle and gift of a horse, may be different, as are the donor figures, it is easily seen that they perform the same functions within the two different tales. That is to say

different characters who perform the same actions can be said to perform the same function, the same role within the story. Propp then sets up the following theses:

1. Functions of characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled.
2. The number of functions known to the fairy tale is limited.
3. The sequence of functions is always identical.
4. All fairy tales are of one type in regard to their structure. (21-23)

Propp and AT 425C Although Propp in his book does not do an analysis of AT 425C, using the methods he sets out, one can easily do so. We can look at the definition that we have already developed as the basis for our discussion and use Propp's methodology to establish the important functions of that plot. In our definition, however, we have inserted the idea of personality beyond the plot functions. Thus this aspect cannot be dealt with using Propp's system. Propp does not, for example, attempt to account for the inherent goodness of a character and even though he does describe the actions of villains, he makes no attempt to account for their personalities, the underlying motivations for their actions.

When we use Propp's structural method in combination with

definition of AT 425C, we can arrive at this analysis:

- α initial situation--Through a variety of ways, the Beauty character has come to associate with the Beast figure. This does not specifically have to be brought about by a father figure, although a father figure may appear later in the story.
- a lack, insufficiency--Both Beauty and the Beast lack love at the outset of the story, whether they realize it or not. Although the specific lack differs from story to story, and depends upon the emotional makeup of the character, the result is the same: after being brought together, the characters experience absention.
- β absention--The Beauty figure is separated in some manner from the Beast.
- γ interdiction--This is an unspoken interdiction that the Beast character not be left alone, or without love, for too long, lest he or she die.
- δ interdiction violated--The Beauty character remains separated from the Beast for too long, and the Beast's life is in jeopardy.
- K lack liquidated--The Beauty figure finds what she or he had been missing. We might argue that this is a separate instance from the following liquidation, because in this instance, the Beauty

figure realizes that the Beast is capable of fulfilling her emotional lack, and that realization that the Beast is indeed a good person becomes the motivational force for her return to the Beast.



The Beauty figure returns to the Beast.

K lack liquidated--Both Beauty and Beast find the love they need. As noted above, this is separate from Beauty's realization that the Beast could fulfill that need. In this instance, we find that they both are capable of liquidating not just the emotional lack, but the physical lack as well, fulfilling each other's needs.

W wedding--Although there may not be a wedding scene, or even the promise of one, there is an explicit commitment made between the two characters that they will spend the rest of their lives together. We might note that while Propp emphasizes that this is the restoration of the family unit, a return to a static condition not unlike that seen in the opening of the tale, in two of our examples, the family unit that develops is not what might be commonly thought of as a nuclear family. However, in all of our examples, as we shall discuss later, the story

ends with a promise of lifetime commitment between two individuals, despite many of the problems they will surely have to overcome.

What Propp's methodology allows us to do is to take this basic plot outline of our definition of AT 425C and apply it to not just oral variants, as has been done in the past, but to literary variants, so that we can see ways in which our three examples, to a greater and lesser degree, duplicate this basic Proppian formula we have developed. Also assisting us in our investigation of these retellings will be other critical schools which address questions of meaning and interpretation in ways that Propp does not.

Current Critical Schools

With Propp's methodology as a foundation, a variety of critical schools grew and developed; Propp's structuralist approach gave critics a background and a method for comparison of tales, despite motifs that varied from culture to culture and era to era. Among the schools of criticism that have developed in the time since Propp, three of the most dominant are Marxist, feminist, and psychoanalytic. We can use these critical schools to develop interpretations of the source tale of "Beauty and the Beast," and then use those readings and apply them to the variants we will be examining later in this thesis.

Marxist Criticism

Marxist criticism developed at the same time as Marxist political theory, using folklore as a basis to understand the tensions that existed between the working and ruling classes. This mode of criticism, however, does have problems associated with it. Some Marxist critics posit that folklore in a modern culture has been replaced by mass culture, which serves to support the underlying power structure of the elite by reinforcing that same structure and by repressing the literature of the folk, so that only in the past did folklore operate to its full potential, because in the past it was not in competition with the mass media culture, perpetuated by the existing power structure. This neglects the folklore that exists among all social classes; indeed it could be argued that the folklore of the elite, the aristocracy, acts to enhance its own power base. Also implicit in Marxist ideology, although rarely mentioned in the criticism, is the idea that at some time in the future, when the class tensions that are the driving force behind the tales are gone, folklore will cease to exist; if the Marxist ideal is a utopia with no class boundaries, then there will be no need of a folklore that breaks through those barriers.

Jack Zipes and "Beauty and the Beast" Jack Zipes is one of the most noted advocates of the Marxist school of

criticism, which treats the tales as reflections of the political and economic climate in which they were produced.

In his discussion of the "Beauty and the Beast" tale, he deals with the tale as one which has left its origins, which he calls "primitive fertility rites in which virgins and youths were sacrificed to appease the appetite and win the favor of a drought dragon or serpent"(8). This has been replaced by a version that works to reinforce the place of the bourgeois in society by keeping them suppressed. He summarizes the tale as follows:

The tale concerns a very rich merchant whose children become arrogant because of the family's acquired wealth. Indeed, with the exception of Belle, all the children aspire beyond their class. Hence, the family must be punished. The merchant loses his money and social prestige, and the children are humiliated. Yet, they remain haughty and refuse to help the father overcome his loss. . . . Only Belle, the youngest exhibits modesty and self-sacrificial tendencies, and only she can save her father when he is in danger of losing his life for transgressing against the beast, i.e., the nobility. As a model of industry, obedience, humility, and chastity, Belle saves her father by agreeing to live with the beast. Later,

impressed by the noble nature of the beast (appearances are obviously deceiving, i.e., aristocrats may act like beasts, but they have gentle hearts and kind manners), she consents to give him a kiss and marry him. . . . [The Prince is transformed and Belle is rewarded] because she has preferred virtue above either wit or beauty while her sisters are to be punished because of their pride, anger, gluttony and idleness. . . . Surely this was a warning to all those bourgeois upstarts who forgot their place in society and could not control their ambition. (8-9)

This reading is typical of the Marxist approach in that it looks at the ways that the tales work to enhance the status quo, and to reinforce the status of the upperclasses.

Feminist Criticism

Feminist criticism also grows out of the political movement associated with it. Such studies examine how tales portray women, both through their action and inaction, and like Marxist criticism, is concerned with who has power, although feminist criticism tends to focus on gender differences rather than class differences. Critics like Ruth Bottigheimer are able to utilize Propp's structural examination of tales to establish aggregate images of the roles women play. They use Levi-Strauss's work to assemble

details of motifs and expressions that, although not part of the actual plot of the story, reveal how women are treated.

Ruth Bottigheimer Ruth Bottigheimer examines the structures of the tales in order to establish the inter-relationships between motifs. She writes:

By focusing on the narrative and textual context in which motifs, themes, and events are set and by correlating and analyzing heretofore unexplored affinities among motifs--rather than their simple occurrences--it is possible to discern coherent patterns and to ascertain the premises on which the collection rests, which are nowhere articulated but everywhere apparent. (Bad Girls ix)

These "coherent patterns" establish a basis for examining the differences between men's actions and reactions and those of their female counterparts.

Bottigheimer investigates different characteristics of men and women within tales, particularly the nature of the power of the individual: who has power and what type of power. Power can be derived from many sources and one of these is power over the elements. Through her analysis she sees that men have power over fire in the Grimm tales, while women hold sway over water. These differences that she finds are not hasty generalizations, but the result of a detailed examination of the exact wording of the text to determine

passivity or action towards each element. She writes:

The tales habitually avoids (sic) letting good girls and women manipulate fire, even in the form of the apparently innocent flames of the domestic hearth. The good little girl who is sent out to find strawberries in the snow warms herself not by the fire, but "on the bench by the stove". . . . Fire is something she [the heroine] may approach but cannot ignite or . . . control. (Bad Girls 28-9)

Bottigheimer also examines the speaking patterns of women within the tales. She specifically investigates the use of active verbs by the more evil characters, while pointing out that the heroines typically use more passive verb forms. She also shows that this contrast increased through various editions of the Grimms' tales. While she deals strictly with the Grimms' tales, we might investigate whether these power divisions exist in our variants.

Ruth Bottigheimer on "Beauty and the Beast" In her essay, "'Beauty and the Beast' Marriage and Money--Motif and Motivation," Bottigheimer discusses three aspects of the AT 425 tales that she considers to be the most important. She defines these subjects as: "1) the nature, function, and definition of the narrator, 2) the real as opposed to the reputed monster-ness of the husband, and 3) the language in which the tale is told" (Marriage 79). For our purposes

however, not all of these subjects are equally important. For her, the definition of the narrator is important because she was looking specifically at literary adaptations of the tales that tried to imitate fairy tale sources, "the Italian Straparol in Venice, the French Perrault in Paris, and the French Leprince de Beaumont in London" (Marriage 79), she needed to examine how these writers played with language. However, for the purposes of our examination, this is not as important a subject as she makes it, except that the connotations and denotations of language are always important in the discussion of any text.

In our examination, we are concerned with the monster-ness of the Beast figure and thus for now, it is enough to acknowledge that Bottigheimer introduces the idea that although the Beast is a physical Beast, he, or she as we shall also see later, does not remain so for long.

In her final aspect of AT 425 tales, the language of the tale, Bottigheimer does not mean the literal language in which it was written, but the social conditions which influence the development of the tale. As she writes, "The sociocultural context in which a girl accepts marriage with a monster is not constant, but changes quite characteristically with the tale collection" (Marriage 83). As her title indicates, part of that context is the social standing of the young women, and how that changes their reactions to the marriage. This too is

an important aspect for our discussion, although not as important as the nature of the Beast.

Bottigheimer also poses a series of questions which gives us areas of inquiry in our examination. She writes:

1. What reasons does each tale offer for the girl's actions?
2. How does the language of the tale try to make these actions, if not believable, then at least reasonable in the context of the tale telling?
3. What does the tale's efforts to explain itself to the reader tell the reader about the social concerns which produced each of these tales?

(Marriage 82)

We will be less concerned about the social concerns of the culture that produced the tale, her final question, than about the tale itself. We will attempt to answer her initial question on the motivation of the Beauty character, and expand it to include the Beast. We will also discuss whether these motivations are valid, that is, believable.

Maria Tatar Maria Tatar also takes an in depth look at the Grimms' tales, although she concentrates on the variations between the published editions, as well as differences between how heroes and heroines are treated. In many ways this is similar to Bottigheimer's approach, although Tatar tends to concentrate on preconceived notions about the

Grimms' tales, dispelling them in her writings.

Critics who have not taken the time to actively study the different versions of the Grimms' tales generalize that later editions were censored by the Grimms to eliminate sex and violence. This is not necessarily so. What the Grimms did do, according to Tatar, is to decrease the frequency of those aspects of the tales that referred "to what they called 'certain conditions and relationships.' Foremost among those conditions seems to have been pregnancy"(7). The Grimms systematically downplayed premarital sex and pregnancy in the tales, as well as unseemly relationships. Tatar points to several tales in which the originals have a prince or princess quickly getting into bed with a stranger.

For an example of this type of censorship, we might look to Tatar's examination of "The Frog King or Iron Heinrich." This tale becomes especially relevant to our discussion because the Grimms' tales do not contain a "Beauty and the Beast" tale, but have several Animal Spouse stories, of which "The Frog King" is one of the most visible because of its place as the first tale in the collection. Tatar writes:

When the princess in that celebrated tale ["The Frog King"] dashes the hapless frog against the wall, he "falls down into her bed and lies there as a handsome young prince, and the king's daughter lies down next to him." No printed edition of the

Nursery and Household tales contains this wording

. . . .[It exists only in manuscript form.]

In the first edition, the frog still falls on the bed. After his transformation, he becomes "the dear companion" of the princess. "She cherished him as she had promised," we are told, and immediately thereafter the two fall "peacefully asleep." (8)

In the second edition, he neither hits the bed as he lands, nor does the princess join him in bed until after they are married. Examinations that deal with different versions of the tales help to bring out aspects which may previously have been censored, and help to illuminate relationships in ways that are not obvious in the censored versions.

Tatar also does much to disprove the myth of the fairy tale hero who is, as "one commentator on the Grimms' collection describes him . . . 'active, competitive, handsome, industrious, cunning, [and] acquisitive' That list sums up the conventional wisdom of dragon slayers and giant killers of fairy-tale lore"(Tatar 85). But a closer examination of the characters of the tales reveals that, as Tatar writes, the typical male heroes "appear to be as young and naive as they are stupid"(87). And some of these heroes fit the stereotypical view of the fairy tale heroines, for Tatar points out that "the simpleton in 'The Queen Bee' sits down and has a good cry"(88), an action that seems more suited to

the popular, although incorrect view, of characters like Cinderella or Snow White. The important aspect of the hero's, as well as the heroine's, personality is their compassion and humility and it is these qualities that enable them to succeed.

Thus, Tatar brings two points to our discussion of AT 425C. First is the ability to go beyond the censoring of the original tales so that aspects of sexuality seen in the retellings we shall examine do not seem as out of place as they might; just as Tatar can move beyond the moral and ethical values imposed on the stories by the Grimms, so we can move beyond ethical values that may be imposed upon a work by notions about its genre. The investigation of the personalities of characters within the tales returns us to our definition of the characters of Beauty and the Beast, and the importance in their own innate goodness, for as Tatar points out it is the qualities of compassion and humility, their essential goodness, that allows the characters to succeed and survive. These are the same qualities we have defined for our Beauty and Beast characters.

Psychoanalytic Criticism

Psychoanalytic criticism, which is ably represented in studies by such writers as Alan Dundes and Bruno Bettelheim, grew out of Freud's work with the folktale. The underlying assumption behind this school of criticism is that folklore,

like dreams, is a result of primary process, or the id aspect of our personalities, that is, the tales are an outgrowth of the preconscious that is funnelled through the ego and the unconscious before it intrudes on our consciousness. The id of course operates on the pleasure principle with no regard to the consequences of its wishes, while the ego operates in reality and seeks to replace the desires generated by the id with objects which are acceptable within the culture.

Folklore then is the manifestation of our primal urges, urges that are repressed by the ego, which injects the fantasies contained into the tale so that the id may identify with the fantasy, thus repressing the id's true desires.

In addition to using psychoanalytic theory to understand the origins of folk tales, psychoanalytic critics use the developmental formula of stages--oral, anal, and genital--and the Oedipus complex that grows out of these stages as a model to investigate folktales. The tools they use to investigate the tales are those of psychoanalysis, the ideas of displacement, projection, repression, metonymy, and others. Although Freud used folklore in his research, it was not until after Propp set out the structural background that psychoanalytic methodology became more widespread. Because of the universality implied by Propp's methodology, it became easier to bring in folklore from one culture to show relationships that may have been suppressed by tellers in

another, whether or not that culture was adjacent, i.e., French and German variants of "Cinderella" or African versions of Oedipus, for example. This critical school does not concern itself overtly with all aspects of Freud; for example, they do not overtly address the debate on the nature of identity as developed by the Freudian model, and the nature/nurture conflict within it. However, folklore can be utilized to give credence to some of Freud's ideas that cannot, indeed probably will not, be proven beyond a shadow of a doubt. By offering folklore examples from various cultures around the world that work with aspects of Freud's theories, critics can validate some of his models. In some cases however, there would seem to be little or no folkloric proof for some of Freud's models; several times in his book Parsing Through Customs, Alan Dundes discusses the lack of examples of penis envy in folklore and he posits that this idea may simply be a projection of a male's envy of the female's ability to give birth.

Maria Tatar For the most part, Tatar deals with the actual structure and qualities of the tales, as does Bottigheimer, without an in depth attempt at a wider reading; neither goes very far beyond the actual text of the tale in her reading. But in her second chapter, "Fact and Fantasy, The Art of Reading Fairy Tales," Maria Tatar presents an overview of criticism through the past century and she

advocates a restrained approach to the various critical schools; any extremist approach leads to folly--what we might call a cookie cutter or pigeon-hole approach to the tales. But if Tatar were to endorse any one school of thought over the others, it would be psychoanalysis, although she does not do so explicitly. Indeed she has some criticism for psychoanalytic critics who are all too willing to see sex and Oedipal entanglements in anything or who base their readings only on one particular variant of a tale.

Tatar herself does engage in some psychoanalytic criticism of the tales, although it is hardly of a controversial nature. One of the aspects of the tales that she deals with is the Wicked Stepmother, a phrase that she feels "has a nearly formulaic ring to it"(141). Psychoanalytic critics usually relate the stepmother directly to the mother of the protagonist. Tatar writes that mothers are usually replaced by stepmothers within the tales "in part because Wilhelm Grimm could rarely resist the temptation to act as censor by turning the monstrously unnatural cannibals and enchantresses of these tales into stepmothers, cooks, witches, or mother-in-laws"(142). In this fashion, we can see that the psychoanalytic method is not completely unfounded, because a close examination of the structure of the tales gives credence to some of the assertions psychoanalytic readings are based on. We may remember that Tatar has also

shown that the Grimms removed many of the incestuous elements of the tales, for example playing down the incest themes of "All Fur"; these incestuous relationships are part of the cornerstone of the Oedipal plot that many psychoanalysts see in the tales.

Alan Dundes Alan Dundes is one of the most prolific critics of the psychoanalytic school. He bases his readings on various psychoanalytic methods and uses them in all of his writings. The most powerful tool in his critical technique is the idea of inverse projection, in which "I hate you" becomes "You hate me," and similarly, "I love you" becomes "You love me." This becomes important in an examination of fairy tales, because it allows us to see the Electral and Oedipal relationships that, as Maria Tatar discusses, the Grimms purged from their stories. When we look at a story like "All Fur" from the perspective of All Fur, the protagonist, we can see that when the King falls in love with his daughter, it is actually an expression of All Fur's own love for the King that has been projected onto him. When we look at the tale from the perspective of the father, this is not so apparent.²

Dundes, like Bruno Bettelheim, emphasizes the tales' appeal to children, but one might wonder at the validity this is if children were not necessarily the intended audience. Maria Tatar points out that these tales were not originally meant solely for children. They were told by adults to

adults, which allows us an even broader base for our interpretations. By considering an adult teller and an adult audience, it is sometimes easier to see the "hidden" meaning of some of the symbols Dundes discusses. With a slight changing of the emphasis, tales like "The Frog King" where the King and Princess end up in bed, or "Hans My Hedgehog," where we read, "Hans My Hedgehog took off her [referring to the Princess he does not marry] beautiful clothes and stuck her with his quills until she was covered with blood" (Zipes 29), can range from being merely bawdy to pornographically violent.

Bruno Bettelheim There is little difference in the approaches taken by Bruno Bettelheim and Alan Dundes, but two of these differences are important. First, Bettelheim emphasizes the importance fairy tales have in the psychological development of the child. He suggests that the tales are a way for children to work through their own inner conflicts by associating with fairy tale characters who successfully navigate the troubled waters of development.

Second, Bettelheim develops his readings of the stories by looking at only one version of each tale. This is problematic, because individual motifs that may be present and which affect his reading of that variant, may not be present in another variant. Throughout this paper, we will follow Dundes more closely in this respect and work with a definition of AT 425C that draws upon a variety of different tales.

Bettelheim and AT 425C One of the most challenging interpretations of "Beauty and the Beast" comes from Bettelheim, in his book The Uses of Enchantment. As a subset of the larger collection of tales of the Animal Spouse, the Beast represents the normal sexual urges of the child that must be dealt with, i.e., transferred to an acceptable outlet through marriage, a proper societal outlet. More specifically, Bettelheim writes that the "Beauty and the Beast" tale,

suggests Beauty's oedipal attachment to her father not only by her asking him for a rose [which "symbolizes both his love for her and also an anticipation of losing her maidenhead, as the broken flower--particularly the broken rose--is the symbol for the loss of virginity"(306)], but also by our being told in detail how her sisters went out and enjoyed themselves at parties and having lovers while Beauty always stayed home and told those who courted her that she was too young to marry and wanted "to stay with her father a few years longer." (307)

There is also a connection made immediately in the plot of the story, between the father and the Beast. It is out of love for her father that Beauty goes to the Beast and out of love for her father that she returns home. But because we need a

"happy" ending to the tale, Beauty is able to transfer her Electral love for her father to the character of the Beast and that love for the Beast is what drives her return to the Beast.

Bettelheim discusses the less overtly sexual aspects of the tale such as the maturation of Beauty, the merging of the Beast-like nature of humans with the higher aspects of our intelligence. The idea is quite prevalent in "Cupid and Psyche," although in a much more overt manner and their names even suggest this. Cupid is the blind instinctual part of our nature which is combined with Psyche, or intelligence.

Synthesis

Critical approaches to fairy tales owe much of their success to Vladímir Propp. In addition these approaches let us see that children's tales reflect our culture in ways we can only begin to imagine. Each of these interpretive approaches is thus valid because they give us deeper insights it to both our social and our psychological makeup.

For the purposes of this paper, we will use these approaches to help us understand the literary variants of "Beauty and the Beast." Certainly Propp, and his emphasis on the plot structure, will be invaluable in letting us see that two different versions are connected by similar plots and in spite of variant motifs. Beginning with the basic "Beauty and the Beast" tale type, I will look at the presentation of each

character, the physical threat associated with the Beast's appearance, the separation, and the final reunion and transformation.

When we move beyond the structure and question why this tale has survived so well in its fairy tale form and in plays, short stories, and novels, the critical approach will also shed light on the deeper meaning of these tales, no matter which genre they are expressed in. Marxist, feminist, and psychoanalytic criticism will assist us in our interpretations, and we will look to Maria Tatar and Ruth Bottigheimer as our models because they too do not limit themselves to a specific school of criticism. And while we may rely at times on the oedipal formula that Bettelheim sets out, it will not be our sole mode of inquiry.

CRITICAL INTERPRETATIONS

Twelfth Night

We can begin our investigation of literary variants of "Beauty and the Beast" by examining the nature of the characters. In interpreting Twelfth Night, we do not see a Beast whose physical appearance is threatening, instead we see a young woman who must use disguise to protect her sexuality, and who, while disguised, falls in love with a man who knows her only through her disguised form. The conflict for the young woman then becomes one of identity, in that she must somehow reconcile the two aspects of her identity, true and false, so that she can wed the man she loves. We see a similar theme in "Beauty and the Beast" where Beauty must reconcile her new found sexuality, represented by the Beast. But in Twelfth Night, it is the Beast character, that is, the character which is transformed, that must reconcile her identity. Of course, Twelfth Night is a more elaborate treatment of this theme, but nevertheless, it does owe much to its more humble origins.

Not only does Twelfth Night fit the very broad definition we have developed for "Beauty and the Beast," it also parallels the fairy tale of "All Fur," which as we will see has elements of both "Beauty and the Beast" and "Cinderella." In addition, Shakespeare most likely knew the legend of Cupid and Psyche which has elements of "Beauty and the Beast."

Psyche marries Cupid with the warning that he is a monster by night and that she should not look upon him. "Cinderella" she must triumph over the evil machinations of her own mother and sisters who wish to keep her from Cupid. We also find the intervention of the sisters in the traditional "Beauty and the Beast" tale as well. As noted earlier, Cupid and Psyche belong to AT 425A the first subset of the Search for the Lost Husband group of tales.

It is often frustrating for a critic with even a small background in folklore to read essays, Shakespearean and otherwise, by non-folklorists that incorporate folklore because they often neglect basic folklore principles and ideas or simply rely on listing of folklore analogues, without an attempt to relate previous interpretations of the folklore to the text. As the occasionally controversial folklore critic Alan Dundes writes:

In Shakespearean criticism, one does find awareness of the relationship of several of his plots to folktales, but typically these relationships are described in the vague, imprecise language of critics apparently ignorant of folklore scholarship. It is clear, for instance, that Cymbeline is related to tale type 882, The Wager on the Wife's Chastity; The Taming of the Shrew to tale type 901, Taming of the Shrew. . . . but they [Shakespearean Critics]

rarely, if ever, stop to consider the psychological implications of the folktale plot lying at the base of a given work of literature. In short, they do not always properly identify possible folktale sources; and without such identification, they are in no position to make a judicious psychological or, for that matter, any type of interpretation of literature derived from folklore. (Interpreting Folklore 212-3)

Although Dundes may be overstating the case regarding the validity of previous criticism, he nevertheless is correct in the assertion that an incomplete exploration of folklore aspects of a suggested fairy tale source can result in an incomplete reading of a play. One of the major failings he points out several times is a lack of reference to the tale type index, which was available after 1910.

We need to begin our discussion of Twelfth Night with a brief look at "All Fur." We might note that this particular variant of "Cinderella" has many aspects of AT 425C; All Fur meets the King she eventually marries while she is disguised as an animal, and he must penetrate that guise before he marries her. "All Fur" falls under the very broad category of Cinderella tales, tale type 510, and "All Fur" falls into the Catskin or unnatural father variants, type 510B. In the Catskin tales, a young girl is subjected to advances from her

father which cause her to hide her true identity by taking a menial position. In that position, she is able to win the love of a prince or king, thus escaping her father. Marian Cox describes the Catskin variant as a heroine who is "an originally brilliant being reduced to a state of temporary obscurity or eclipse, but eventually restored to her pristine splendour"(xxxvii). While this is, of course, a very rough outline of divergent tales, it can already be seen that Twelfth Night fits at least this broad outline in that Viola must raise herself above her position as Page to the Duke, a false identity, to ultimately become his bride. Certainly her true identity is "eclipsed" in that her sexuality is changed from female to male, and only at the end of the tale is her true being revealed.

In order to examine the motivational forces behind such actions in "All Fur," we can use the idea of inverse projection, in which "I hate you" is twisted so that it becomes "You hate me," and similarly "I love you" becomes "You love me." Or as Alan Dundes writes, "Projection obviates any feelings of guilt inasmuch as the original crime is displaced onto the object of the initial guilt-producing wish"(Interpreting Folklore 217). When we approach the Catskin variant from a psychoanalytical viewpoint then, as both Alan Dundes and Bruno Bettelheim do in discussions of the Cinderella tale type,³ we might see that the father's desire

to marry his daughter is merely a projection of the young girl's own Electra-like complex in which she desires to replace the mother and love her own father; note that the mother must die, or at least be out of the picture before this can happen. But All Fur still realizes her love for her father is wrong because she stalls in her acceptance of the proposal and demands certain gifts from him first. For our purposes in this paper, we will concentrate on the coat of fur. By donning this coat and essentially becoming an animal, All Fur punishes herself not only for her love for her father, but also her new found sexual feelings.

All Fur becomes an animal, not truly human, in an effort to repress her sexuality. We should note that the King did not desire his daughter immediately after his wife died; it was only after she reached puberty and began to resemble his wife. We might even say that the fur coat could be representative of the increased pilatory growth that marks the onset of sexual maturity. It may also be that she in fact realizes that it is her own love that draws her to her father, and thus the cloak is a sort of self-punishment, i.e., if I think like an animal, I must become one.

To resolve her Electral conflict, we see All Fur marry a father substitute, for she moves from her father the King to another King, the relationship emphasized by the fairy tale's simplistic use of names, so we only know both men as "the

King." Thus, although she knows society does not allow her to marry her father, with the marriage to the father substitute, we see her resume human form, an acknowledgement that this marriage is sanctioned by society, that it is safe and proper, as well as the acknowledgement of her own sexuality and self-worth. Although some may argue, and rightly, that her self-worth should not be defined by marriage, the marriage ceremony is at least an acknowledgement she is prepared to accept the more adult role that her body's new development allows her.

It must be remembered that simply because we find certain affinities with "Beauty and the Beast" and "Cinderella" that we are not suggesting these are the sole sources for this play. Critics have found other sources for Twelfth Night; it has connections with The Comedy Of Errors through the Plautine play The Brothers Menaechmus, which is one of the sources for the twin confusion. Charles Prouty feels that the play has as its sources "Plautus' Menaechmi and the Italian Inganni. Modern scholarship has added to the list another Italian Gi'Ingannati . . . , Italian novelle, French and English translations of the latter, Sidney's Arcadia and the play of Sir Clyoman and Clamydes"(305). There is no argument that these are sources for Twelfth Night, but it must be remembered that these plays contain the same sort of motifs that are present in the fairy tales. And once we have identified some

of the similarities to a fairy tale source, we can apply the interpretation of that fairy tale to the play Twelfth Night.

"Cinderella" itself can, and has, in Alan Dundes's "'To Love My Father All' A Psychoanalytic Study of the Folktale Source of King Lear," been interpreted in much the same manner as "All Fur," but "All Fur" is perhaps a better example to use for examining Twelfth Night because the incest theme is openly a part of the plot, rather than subdued. The transformation of All Fur into an animal parallels Olivia's transformation into a male, although Cinderella as well undergoes a transformation and similar suppression of her sexual identity when she is in effect dehumanized by her position among the ashes.

While the relationship between "All Fur," "Beauty and the Beast," and Twelfth Night is not obvious at first glance, it must be noted that many of the structural elements of both stories are similar. In all, we see a person repress or deny their sexuality, resulting in a transformation, and who, while transformed, falls in love with someone who knows her only in that form. The conflict for the young woman then becomes one of identity, in that she must somehow reconcile the two aspects of her identity, true and false, so that she can wed the man she loves. As Vladímir Propp tells us, in his discussion of the plot structure of Russian folktales, regardless of the specific motif used, we can see "that a tale

often attributes identical actions to various personages. This makes possible the study of the tale according to the functions of its dramatis personae (emphasis his)"(20). Thus we can look at two stories with similar plot structures, although with different individual motifs and see that they are related, as we can see that there is a basic relationship between certain elements of the Catskin variant of Cinderella and certain elements of Twelfth Night.

When we begin to examine the play itself the interpretation becomes very much centered on Viola. Viola is shipwrecked on the island, born again from the sea into a new identity, a motif that occurs in several variants of "Cinderella," if not AT 425C, including one "related of the wife of King Offa II"(Cox xlix). This would seem to indicate a wish on her part to fulfill the role of a mother figure, in that she is able to birth herself into a new role after being reborn from the sea. This has several connotations in developing Viola's role as the Electra character to Orsino's role as surrogate father. The first is her replacement of the mother by assuming the role as giver of life through her creation of Cesario. The second is the denial of a mother in her own life, thus freeing her father figure from any commitment to that mother; like Lear's wife, Viola's mother is conspicuous by her absence. In discussing the hero pattern, Alan Dundes points out that "a son who is born of a virgin can

deny that his father ever had sexual access to his mother"(Interpreting Folklore 239). Although Dundes is speaking of a male protagonist, the same is true for a female, although as already noted, she must eliminate the mother entirely. Dundes writes, "In comparable daughter-centered tales, the girl would like to eliminate her mother and marry her father"(Interpreting Folklore 217). The sea itself⁴ plays an important role in the story, as William Carroll points out: "Water--the central element of transformation--engulfs most of the characters in Twelfth Night" (Carroll 81), and thus all of the characters, as players in a drama that allows Viola to work through the Electral entanglements of youth, are under Viola's control, because the play becomes centered on her, and can be seen as a way for her to work through and deal with her Electral feelings. Orsino compares himself to Acteon in Act I scene i line 22: "That instant was I turned into a hart," and we remember that it was because Acteon saw Diana rising from her bath; although Orsino is referring to Olivia, we can see that in reality it is Viola who captures him and we note that later in the play Orsino compares Ceasario to Diana. "Diana's lip/ Is not more smooth and rubious"(I.iv. 31-32). We can then see that the play becomes entirely Viola's story in that the actions of all the characters are reflections of her wishes.

When we first see Viola, she must conceal her identity

for her own safety: "Conceal me what I am"(I.ii. 54). As she specifically states, it is because of her sexuality that she must hide, and what better way to suppress that sexuality than by becoming for all purposes a man.

But she is taken in by the Count, a replacement father figure, with whom she falls in love and then her repression becomes a liability because to love him she must eventually regain her sexuality. As Coppélia Kahn feels, "The dramatic device of identical opposite-sex twins allows Orsino and Olivia to navigate the crucial passage from identification to object choice, from adolescent sexual experimentation to adult intimacy, from filial ties to adult independence, without even changing the object of their desires"(45). We can elaborate on this interpretation by realizing that both Viola and Sebastian, through their combined identity as Ceasario, are able to develop normally by breaking the Electral and Oedipal ties that bind them to their parents, while at the same time pairing with the object of their affections. Viola almost immediately associates the Duke with her father, in one of the two lines that mention either of her parents. "Orsino . . . I have heard my father name him"(I.ii. 28). This link helps to explain why Orsino becomes a father substitute, thus allowing Viola to, in a sense, marry her father, as is common in fairy tales with Electral themes.

If the Count can be seen to represent her father, then we

might also see Viola as her symbolic mother, realizing that kings and queens in tales are very often representations of parental figures. Or as Bettelheim puts it: "There are so many kings and queens in fairy tales because their rank signifies absolute power, such as the parent seems to hold over his child"(205). Thus, in a typically Electral pattern, we see the daughter working to replace the mother. In the tale of All Fur, the mother dies at the child's birth, symbolic of the daughter's wish to the mother from the story in some way, and a motif seen in countless tales. The mother may be removed from the story either through her death at the opening, by ignoring her, or by some way denying her existence. Indeed, there is no mention of Viola's mother in the play and her first mention of her father immediately links him to Orsino in her mind. The very act of creating a persona, Ceasario, may be an attempt on her part to show that she is capable of producing new life, symbolizing that she is ready to take up the responsibilities of the mother she wishes to replace. And yet with a doubling that is typical in Shakespeare, the name of her creation, Ceasario, implies that this individual was not truly born of a woman, as Caesar was supposedly born through the first Caesarian section, and from which we get the word; in the sense that Viola is Ceasario, she was not born of woman, thus denying the existence of her mother, which according to Bettelheim is the subconscious goal

of the child. With the mother gone, or better yet, never having existed, the child then has the father all to herself. Within the tales the complete denial of the mother's existence comes about because the child does see the mother as a helping figure, as well as a blocking agent and the denial of her existence is a way to remove her from the scene, without transforming her into an evil step-mother or having her die, as is often the case.

Viola's disguise is not just a rejection of her feminine sexuality, but since Ceasario is also a double for the male Sebastian, her brother loses all sexuality as well; as the Captain says to Viola, "Be you his eunuch"(I.ii. 63). Although Ceasario is the embodiment of the twins' sexuality, at the same time he is a completely sexless creature, a repression of both Viola's sexuality and her brother Sebastian's. Later in the play, when she is finally able to deal with her new sexuality, she then wishes for it in the outward form of a beard⁵: "I am almost sick for one- (aside) though I would not have it grow on my chin"(III.i. 44-45). Eric Partridge points out that "Viola and the Clown pun, rather obscurely yet with obvious bawdiness, upon beard in its ordinary sense and upon beard as 'hair growing upon the mons Veneris,' or, rather, 'pubic hair,' especially in the words 'being kept together and put to use'(Partridge 63). This would seem to be her wish that she now put down the mantle of

disguise, and take up her proper role as a mature woman, capable of dealing with her desires for Orsino because he is an acceptable substitute for her father. It also indicates that she wants to possess a beard, that is, someone who is capable of growing a beard, in other words a husband. But she can not change back yet, for she has yet to disentangle herself completely from the Oedipal/Electral complications of the play.

Interestingly enough, Shakespeare shows his true mastery in the doubling of the fairy tale plot by bringing in a brother for Olivia, whereas in fairy tales there is usually only one protagonist. Sebastian has a small physical part in the play, although his presence is felt from the second scene, when we see Olivia grieving for her lost brother, as Viola grieves for Sebastian. Sebastian too fits in with typical fairytale patterns. If, as already discussed, we take the Count and Viola to be substitute parents, as is almost always the case in the tales, then Sebastian ends in effect married to the substitute mother, which is the goal in an Oedipus story. Although the Count did not adopt Sebastian as a page specifically, rather his twin sister in male guise, it is because of that disguise and similarity, evidenced through the confusion of Sebastian for Cesario in the episode with Toby and Andrew, that we can say that Sebastian has been adopted into the family. Indeed, at times, the twins seem to operate

as one entity, which may be an indication of their closeness. In any event, as in most Oedipal situations, the father must be disposed of, and in this case that surrogate father is the Count; Sebastian, in the sense that Ceasario is Sebastian as well as Viola, works actively to remove the Count from the prospects of marrying Viola. In fact, we may even think of Ceasario as a third character in the play, a character who embodies both Viola and Sebastian, and who is the agent of their combined wills.

Thus what we see is something that is almost classic in the interpretation of fairy tales, the idea of doubling of characters, although with a typically complex Shakespearean twist. For example a typical doubling in fairy tales occurs when a young girl who is playing through the Electra role sees her mother both as an evil influence, out to block access to her father, and a good influence, the mother who has cared for and loved her since birth. The evil side must be disposed of, hence her death early in the child's life, but it reappears represented usually by an evil step-mother or a witch of some kind. But the girl also realizes that her mother is a helping force, and this too turns up in fairy tales as the fairy godmother which most people are familiar with, or helping animals, like cows, or trees that have grown on the mother's grave. Thus the fairy tales allow us to see the same character, in this case the mother figure, in two different

manifestations, each as opposite aspects of the original mother, who is a helper and a blocker. Or, we may see that the princess must leave her father the King, as in the tale of "All Fur," only to marry another King, both of whom are nameless and are in fact aspects of the same father figure.

In Twelfth Night then, we see the same type of doubling of characters, which allows us to uncover a new level of doubling of characters, and a new level of sophistication to the play. The Duke begins to double as a father figure for Sebastian and Viola both; Sebastian must eliminate him to gain access to Olivia, who doubles as a mother figure to the pair, while the reverse situation occurs for Viola, who must eliminate the mother figure, Olivia, to gain access to the Duke/Father. But Shakespeare doesn't stop there, he expands the dual nature of the characters, for Viola and Sebastian are essentially the same characters, made even more clear because of Viola's disguise.

And it continues, for we note Olivia at first refuses the Duke's overtures of matrimony because she is grieving for a lost brother. Thus we see her reject her sexuality as a way of mourning for her brother, which parallels Viola, who must reject her sexuality and take up the guise of a man because she has lost her brother.

Examining a work from a fairy tale perspective allows us to discuss motifs which appear in fairy tales and apply

interpretations of those motifs to the text. For example, in Twelfth Night we see the motif of a gift of a ring; although this does not appear in "Beauty and the Beast," we can use critical research that has been done on this motif to bring meaning to the text. In Twelfth Night Olivia offers Ceasario her ring, telling him it is his. By looking at an analysis of the ring motif as it occurs in other tales, we can see exactly what Olivia is offering. Using several different folklore sources, Alan Dundes explains that the ring symbolizes the female genitalia and reminds us that the ring exchange in a modern wedding ceremony is a survival of this idea which "suggests that marriage allows the man and woman to manipulate each other's genitals" ("The Maiden Without Hands" 136). Thus, Olivia is offering herself sexually to Ceasario, in much the same manner as All Fur offered herself to her King. Ceasario, acting as an agent of Sebastian, refuses the ring, indicating that like his sister, Sebastian is not yet prepared for a mature relationship. We might compare this to the Beast, who offers his home and all his wealth to Beauty, who does not accept until the end of the tale when she shows her love for him.

This version of the "Beauty and the Beast" remains essentially true to the basic fairy tale plot we have developed, with Orsino as the Beauty figure gradually coming to love the Beast, who is represented by Viola in her disguise

as Ceasario. But in this case, the Beast figure is not a monster, but rather another man. We have already noted Orsino's comparison of Ceasario to Diana, the beautiful chaste goddess, indicating that even disguised as a man, Viola's essential goodness causes Orsino to fall in love with her.

The absence in this case is taken up by the confusion that results between Ceasario and Sebastian. The true identity, and with it the true love, must be revealed if lives are to be saved. Sebastian, mistaken for Ceasario, was challenged to a duel; these challengers then mistake Ceasario/Viola for Sebastian and try to fight her. By hiding her true identity, Viola put herself in danger; it is only through the timely entrance of Sebastian that she avoids the duel. It is this reaffirmation of her true identity by the appearance of her brother that saves her, just as the appearance of Beauty affirms the Beast's identity. The parallel allows us to see that these characters, both male and female, are defined not just by who they are, but how they relate to other people. Viola's false identity is defined by her relationship to Orsino, and now her true identity is defined by her relationship to her brother. But this identity is immediately redefined by her marriage to the Duke.

Just as Beauty must come to terms with her sexuality, represented by the Beast, so Orsino overcomes his own feelings about sexuality and love. At the opening of the play, we see

that he has tired of love. He says:

If music be the food of love, play on,
 Give me excess of it, that, surfeiting,
 The appetite may sicken, and so die.
 That strain again! It had a dying fall.

.

'Tis not so sweet now as it was before. (I.i. 1-9)

Here he renounces all love and sexuality, making him very like the eunuch Viola pretends to be. But by the end of the play, he has regained his interest in love through his association with Ceasario.

One of the most interesting aspects of this play is that there is no real final transformation at the end. Although Orsino and Viola are engaged to be married, she never removes her disguise, which emphasizes her Otherness. But at the same time, Orsino has not married the Other, he has married another man, showing that he has reconciled with his own sexuality. In a more complete analysis, we might want to examine the homosexual overtones of this play.

This play more closely resembles the "Beauty and the Beast" variant "Cupid and Psyche" because of its close connections with the "Cinderella" story and some may say that the play belongs firmly in that camp. But the elements of "Beauty and the Beast" are there. The characters must at the end of the play come to terms not only with the Other that the

Beast can represent, in this case the Other is the opposite sex, the object of their love, but also with their own maturity, as emphasized by the doubling of the characters so that they must literally come to terms with their other self.

"Dark Benediction" and "Beauty and the Beast"

Introduction to Modern Retellings

In modern works, more liberties have been taken with the basic plot in order to play with the ideas presented there; we see that the Beast is not always a monster in appearance and that like Twelfth Night there need not be a physical transformation at the end, or at least not of the kind we might expect. The nature of the Beast can be changed, in that his or her appearance is not the result of an evil spell, as is the case in some fairy tale versions, but rather the grotesque appearance is the Beast's natural form. Also, the nature of the Other has changed; instead of simply representing sexuality, the Other represents an entirely new culture and is more than just another aspect of ourselves. We can now look at two versions, the first science fiction and the second fantasy, that play with the characteristics of the roles of Beauty and the Beast.

In "Dark Benediction," we see the theme of love and acceptance taken a step farther, showing us the ultimate triumph, not just of the individual, but of the society as well.

Summary of the Plot

A plague that appears to cause madness and turn the skin a pearly gray has swept the entire globe. The carriers also long to spread the disease through a laying on of hands. In the plague-stricken state of Texas, we find Paul, who does not have the plague, heading towards Houston to try and rebuild his life. He finds that Houston is under the control of a man named Georgelle who is systematically trying to eliminate the plague victims and rebuild the city. Paul begins the process of initiation into this new society but has doubts about Georgelle's integrity; he is afraid Georgelle will become a dictator. He witnesses a band of enforcers as they are about to kill a plague victim, a young woman whom they have stripped and are about to throw into a pit of quicklime. Paul cannot bear to let this occur, even to a plague victim, and rescues the young woman, named Willie. He repairs one of the diesel trucks that has been abandoned and with Willie isolated in the trailer, he heads towards Galveston, hoping that on the island, the plague will not yet have caught hold. Along the way, Willie demonstrates that despite a broken ankle, and the nearly insatiable desire to touch Paul, she can overcome her desires, showing him her determination.

Willie's broken ankle becomes infected and Paul must get her to the hospital. Once on the island, he leaves her in a shack with the remains of the previous owner, who had

committed suicide by placing a shotgun in her mouth and pulling the trigger. Paul returns with an ambulance, after discovering that the island is inhabited solely by plague victims who have begun to rebuild society under the direction of an order of monks. When they get her to the hospital run by the monks, she is delirious, alternately calling for Paul and wishing to kill herself. Paul remains in the hospital in an isolation ward for his protection, but he refuses to visit Willie.

Also at the hospital is a research scientist who, like everyone on the island except Paul, has the plague. He has burnt out the nerve endings in his hands to keep the craving to touch at bay, but the nerves regrow. He tells Paul that the plague is not a disease, but rather a parasite that evolved on another planet. It evolved to a point where, to compete with other parasites for the best food supply, it could enhance its host by giving the host increased perceptions. The hosts on the parasite's home planet knew their planet was about to be destroyed, and so sent the parasites out into space, hoping they might land on an inhabited planet. They were sent in meteors and on the outside of the meteorite was a message that the parasites would augment whatever race opened the shell. If a race could work together, the parasites would let them do it better; if they would destroy each other, the parasites would help with

that as well. The scientist tells Paul that in the future, people would have improved sensory input and might be able to feel color, see in the infra-red spectrum, or any number of new abilities, but we would still have the same drives. The parasites would act as a new technological development would; how they would change us would depend on us. We could use them for peace or war.

Paul decides to take a boat to a deserted island and isolate himself, but he has to wait several days for one to be repaired. Then Willie escapes in the night. She visits Paul's room, then goes to the sea to kill herself. Paul runs after her and realizes that he loves her and wants to be with her. He rescues her, then kisses her, ensuring that he will have the parasite now, too. Together they plan to build their new society.

Critical Interpretation

Although the story of "Dark Benediction" is much more developed than the basic fairy tale, there are a number of important similarities in the basic structure. In each, we see the interaction between two people, where one is judged solely by her physical body, in this case a body affected by an alien organism. There is the initial fear that the beast character will devour or destroy the other; Beauty fears that the Beast will eat her, while Paul fears the so-called plague which is in the process of transforming Willie. But through

the interaction, each Beauty learns that the Beast is a worthwhile being despite the Beast's physical differences. The second important phase of the plot begins with the separation of the two characters once they have begun to love each other. In "Beauty and the Beast," Beauty returns home and stays away too long, almost causing the Beast's death. In "Dark Benediction," however, the separation is more emotional than physical. Paul visits Willie for a short period but does not let himself admit that he cares for her. Just as the Beast nears death because of Beauty's physical absence, Willie cannot bear to be without Paul; she wants him so much that in her fevered state she attempts to pass the organism to him and make him a plague victim like her. Although this possible contamination may have been the stimulus that prompted her attempt to kill herself, it is more likely that his emotional rejection of her led to her attempted suicide. As Father Mendelhaus asked Paul, "Tell me, how would you feel if everyone screamed and ran when they saw you coming, or hunted you down like a criminal? How long would your sanity last?" (Miller 276).

Finally then we see the end transformation. In "Beauty and the Beast" it is Beauty's love for the Beast that allows him to regain his true form as a handsome Prince. But "Dark Benediction" takes this ending and twists it around; the reason for the transformation, love, is still the same, but this time

it is the beauty character, Paul, who is transformed by the kiss, symbolic of both his emotional and physical love for Willie. Paul's final transformation is an indication that he is willing to accept the new role society offers him, just as Beauty is finally ready to admit her love for the Beast when she returns to him. And like Beauty, Paul saves Willie at the last possible second, just before her death.

By assigning the ending transformation to Paul instead of Willie, Miller emphasizes the nature of the organism. This parasite will change the entire human race, but at the same time will have no effect on humanity, because the fate of humanity still depends on how we act towards one another. This may seem contradictory at first, but as both Seevers and the aliens who sent the parasites out into space point out, "If Man has the capacity to work together, then the parasites will help him shape his environment. If man intends to keep fighting with his fellows, the parasite will help him do a better job of that, too"(Miller 290). We see that humanity will survive the plague and will rise from the ashes of destruction that it brought with its humanity still intact. The people with the plague are really no different mentally than "normal" humans. Only their physical form and abilities have been altered. Because the world is not reborn through the actions of the plague carriers themselves, but rather through the love that Paul expresses for the young woman,

Willie, the ending helps us to realize that our emotions and drives remain the same.

Once we acknowledge the structural similarities of "Dark Benediction" to AT 425C, we can begin to examine the other various motifs that occur in fairy tales and see how interpretations of the fairy tale affect our reading of "Dark Benediction." Probably the most important aspect of a "Beauty and the Beast" story is the transformation at the end. But before that transformation, there was an initial change, from the Prince to the Beast. Usually, the initial transformation has taken place before the story opens, although the reason is often given in a flashback of some kind. Bruno Bettelheim feels that the reason for this is that the Beast represents the repressed sexual desires of Beauty, which she must transform into a healthy sexual outlook. Bettelheim writes:

We do not learn why the groom was forced to take on the form of an ugly animal, or why this harm inflicted on him remains unpunished. This suggests that the change from the "natural" or beautiful appearance took place in the unfathomable past when we did not know why something happened to us. . . . Shall we say that repression of sex occurred so early that it cannot be recalled? (283)

And the same mysterious origin holds true for the appearance of the organism. And indeed, if we look at "Dark

Benediction," we see that as the Beast's transformation existed before the opening of the story, the organism has been on Earth for some time, long enough for major cities not only to fall, but for humanity to begin the long job of recovery, as witnessed by Georgelle in Houston and the priests in Galveston. The solution Bettelheim proposes for "Beauty and the Beast" is marriage and he writes that "only marriage made sex permissible, changed it from something animal-like into a bond sanctified by the sacrament of marriage"(282).

Just as the Beast in the fairy tale represents sexual repression, so does the organism in "Dark Benediction." Since its arrival, humanity has placed a prohibition against touching, one of the most intimate forms of contact. The reason for this repression within the framework of "Benediction" is the plague, which spreads by physical contact. The most common form of contamination however is through a laying on of hands. The relationship of the organism to sexual appetite is fairly clear within the story, and by using folklore readings and interpretations we can see that the hands may be used metaphorically to indicate the manipulation of the sexual organs; writing on the interpretations of hands in "The Maiden Without Hands," Alan Dundes explains that, "There is . . . textual evidence which can be adduced in support of the sexual sinning of hands[masturbation]"(62), and indeed if we look closer at the

story, we see that this similarity holds true. Miller calls the need to spread the disease by the laying on of hands as a "strange craving"(255), "caressing"(256); the Bishop "calls it fleshly desire"(273)and Seevers refers to it as "pleasurable sensations"(283). The priests and nuns, in addition to a vow of celibacy associated with their profession, also refrain from the temptation to spread the organism, as if they equated the temptation with sex. And finally, Paul knowingly takes on the organism by kissing Willie as a way of implying that he would like to live the rest of his life with her, showing once again that in many ways within the story, spreading the plague is equated with sex or the promise of sex. We might say that by embracing Willie, he also embraces the new world that the parasite offers.

One of the first things we notice about the story which sets it apart from a basic fairy tale is that here the characters have names and personalities that are fairly well developed. In a typical Märchen, the characters have no names and so are designated only by their order in the family, the youngest daughter or the youngest son, physical attributes, Snow White, Rose Red, Beauty, or their clothing, Little Red Cap. In those cases where there is a name, it is a common name such as John, or a variant like Ivan or Hans. The reason for this is fairly simple. By not fully developing a character's individuality, the story allows the listener or

reader to shape the main character as she or he pleases. This allows the child, if we look at the tale from the child's point of view as Dundes and Bettelheim do, to make the fairy tale uniquely his or her own. In some cases, a character's sexuality is ambiguous. As Bettelheim writes, "In languages where the structure permits it, the names of central characters are ambiguous, so that the hearer is at liberty to picture them as of either of the two sexes"(282), thus allowing boys to identify with the heroines and girls to become one with the heroes. We might see this in Willie, whose name is also a boy's name, although she is undeniably feminine.

In "Dark Benediction" we are given names for the characters and we feel that we know their personalities well by the end of the story, which serves to disprove the common misconception about science fiction that it is weak on characterization. This then distances the reader from the characters to a certain degree, although it is still quite easy for a reader to identify with them. What this indicates about fairy tales, according to Bettelheim, is that the story is not just about the individual; Märchen are meant for the individual to interpret as they fit his or her own life, and for the listener, there can be no wrong interpretation. However, we can see that "Dark Benediction" de-emphasizes the role of the individual in favor of the role of humanity, of

the survival of the species along with the survival of the individual. This emphasis on the survival of the species as opposed to the survival of the individual is typical of science fiction.

Interestingly enough, the individuality of the characters is in a sort of flux. The name Georgelle is sexually ambiguous; we are told he is male, but the suffix -elle has connotations of femaleness. Willie is even more sexually ambiguous, because her name is definitely masculine in nature. Even the monks, with their vows not only of chastity but against spreading the parasite, are ambiguous in nature. We might be reminded of the sexual ambiguity found in Twelfth Night, where Ceasario is male, female and eunuch. Only by successfully coming to terms with the self are these ambiguities resolved. In both Twelfth Night and "Dark Benediction," part of that ambiguity is resolved through a traditional family unit, but a certain amount sexual ambiguity remains; Viola never discards her disguise as a male and Paul becomes like Willie by taking on the parasite.

This relationship of the characters in the story to the reader seems backwards, because the Märchen, which are typically very general in their characters, show a relationship to a specific reader, while "Dark Benediction," which is specific in its characters, tells us something about humanity in general.

With the readings of the fairy tale in mind, we can then find similarities between the "Beauty and the Beast" tale and "Dark Benediction." Probably most important, especially when looking at both from a psychoanalytic point of view, is the aspects of sexuality found in each. While in "Beauty and the Beast" Bettelheim points out the Electral feelings of Beauty for her father and the need to transfer them to a more acceptable partner(284), the aspects of sexual repression are also present, and in "Dark Benediction" we find the emphasis is more firmly placed on the sexual repression that the characters are forced into. While we may clearly see that Willie is forging an emotional bond with Paul, there are not the Oedipal/Electral elements present that are found in the typical "Beauty and the Beast."

With Paul as "Beauty" a mother figure would be necessary to parallel the father's role in the Electral elements of "Beauty and the Beast," but while there is no direct mother figure in the story, there are a group of parental figures, found in the priests. The role of the priests is a dual one. First, they act as blocking figures because they do not want to spread the organism. This fits in with the typical parent in "Beauty and the Beast" who does not want his child married to the Beast because he is afraid for her safety; the parents also repress the child's sexuality, thus creating the Beast, or what we may think of as the fear or repression of their own

sexuality, in the child's mind. But the priests also encourage the relationship between Paul and Willie, subtly forcing him to visit her sick bed and encouraging him to help her recover. The actions of the priests who try to bring Paul and Willie together parallels the father's role in "Beauty and the Beast," because it is through the father's actions that she must go to live with the Beast. But like the father, who does not imagine that his daughter could ever marry or love a Beast, the priests do not expect the couple to stay together. Despite encouraging Paul to cultivate a relationship with Willie, Mendelhaus seems surprised that they intend to make a life together. SeEVERS asks him, "Preacher, don't you know any reasons for traveling besides running away?" Mendelhaus, like the father, is reluctant to see Paul/Beauty leave home and forge a new relationship. Paul had been separated from Willie not by the parental forces, the priests, as in the typical "Beauty and the Beast" tale, but by his own fears and prejudices.

Interestingly enough, Paul's reluctance to visit Willie in her room is similar to a section of a variant of AT 425C discussed earlier, "The Frog King," where the Princess slams the door to her bedroom in the Frog's face, refusing to let him in. Ronald Baker writes:

the door . . . that the princess first slams in the
frog's face may represent the boundary between a

foreign world and a domestic world. Crossing that threshold may represent a rite of transition unifying the frog with a new world. (72)

In "Dark Benediction," we can see that the more time Paul shares with Willie, the more he grows to love her. And when he refuses to visit her, it is because he is trying to reject the new commitment, the new world that his love is bringing to him. Baker writes:

In short, "The Frog King" and other animal/monster-groom tales may reflect rites of passage, particularly marriage rites of separation, transition, and incorporation The tale remains an allusion to universal rituals that usher young adults from sexual innocence to sexual maturity and marriage. (72)

One of the interesting aspects of this modern retelling is that the roles of Beauty and the Beast are intermingled. Paul is the Beauty figure, because he is at the outset "normal" and must overcome his prejudices towards Willie before he can truly fall in love with her. But while it is normally the Beast figure that becomes human, Willie retains the organism and it is the Beauty figure, Paul, who changes. In this case, while the Beast, Willie, at first recognizes and even acknowledges that her form is horrifying to the other, she retains the parasite and Paul even takes on her form.

A final note on this retelling concerns the twists the story takes when the Beast is female. In many of the Animal Bride stories from Great Britain, the marriage does not last, because the man and woman are from two different worlds and she must return to hers, either under the sea or Fairy Land. However, in one of the few stories of this type in which the couple does live happily ever after, it is because the man journeys to the realm of the woman, in the case of "Johnny Croy and the Mermaid," that realm is beneath the sea. Similarly, we see that in "Dark Benediction," Paul must become a part of Willie's world, a world that includes the alien parasite. The ending even parallels the ending of Johnny Croy, in that in both stories, the couple leaves on a boat to a land far away. In Johnny's case, this is the realm beneath the waves where there are other merfolk, but for Paul and Willie it means forging their own way alone; in both cases, we see the rest of the world left behind in favor of the love of two people. (For a more in depth examination of the Faerie Bride stories in Great Britain, see Appendix A.)

This sex reversal is also found in the contemporary fantasy novel Ogre, Ogre by Piers Anthony, in which a young girl falls in love with a big ugly Ogre, which we shall examine later. Rather than try to change his appearance, she convinces him that with love, his form does not matter. Through magic, though, he finally is able to change forms at

will, but she comes to love him in his monstrous form.

In at least one version of the "Beauty and the Beast" tale, found in The Blue Fairy Book, there is yet another character present, that of the Mother/Good Fairy who comes to Beauty in a dream and tries to persuade her not to judge the Beast by his appearance. Although she is not present in every tale, we may find a similar character in the scientist, Seevers. Seevers is able to explain the true nature of the organism to Paul, and asks him not to judge it by his prejudices, but with an open mind. And like the mother of the Beast, Seevers must hold back at the end, and let the couple go their own way.

The typical ending of "Beauty and the Beast" shows that above all, it is human love for another that will ultimately save us. The organism also has the power to intensify those feelings; Paul wonders "what sensations it [Willie's hair] would produce to the finger-pore receptors"(Miller 297). And like Beauty, we finally realize that love can conquer all, and that will save us.

Ogre, Ogre, a Modern Fantasy Retelling

In Piers Anthony's Ogre, Ogre, we find a story that is concerned more with the individual than with the survival of the species, much the same as we do in a fairy tale. This is partly due to the different conventions of the science fiction and fantasy genres; in science fiction we find a concern for

the society or the species as a whole and where it is heading, while in fantasy, as in fairy tales, it is the individual who is the focus.

Summary of Ogre, Ogre

In Ogre, Ogre a young girl, Tandy, is threatened with rape by a demon; again we see sexuality portrayed in a negative, indeed horrifying manner. Her mother is ineffectual and she must go to her father, who works at a castle far away and is seldom home, for help. But because she has led a sheltered life and is unfamiliar with the outside world, she ends up at the wrong castle. Tandy is taken in by the owner, Humphrey, the Magician of Information, who promises to help her in return for her services for a year as a maid.

A year later, Smash the ogre enters the picture. He is the son of a human woman and an ogre, a half-breed although he considers himself to be a true ogre. Ogres have three qualities of which they are supremely proud. First is their appearance; there is nothing more ugly than an ogre. Anthony describes Smash:

He was twice the height of a man, was broad in proportion, and his knots of hairy muscles stood out like the boles of tormented old trees. Some creatures might have considered him ugly, but these were the less imaginative individuals. Smash was not ugly; he was horrendous. By no stretch of the

imagination could any ogre be considered less than grotesque, and Smash was an appalling specimen of the breed. (16)

They are also the dumbest creatures in the forest; at one point early in the novel Smash is faced with the daunting exercise of attempting to count to three, but luckily he was spared making it past two. Their most prized ability is their strength; they do not need to be smart because they spend their lives bashing and destroying anything that bothers them. Anthony writes that as an ogre, Smash was "the most powerful and stupid of all Xanth's vaguely manlike creatures"(15). But Smash is different from the other ogres because he has grown up around humans and now, as he reaches his full growth, he feels discontented. So naturally he goes to the Magician Humphrey for the answer, but he is too dumb to even formulate the question properly. Humphrey tells Smash that he must travel to the ancestral home of the ogres, and he will find what he is looking for there. In return for this advice, he is to guard Tandy; that is to be his service.

At first Tandy is terrified of Smash, calling him a horrible monster, which he, of course, takes as a compliment. When she expresses her fear that he will eat her, Smash explains that he is not like the other ogres because he was raised in a vegetarian household and doesn't eat humans, and they go on their way. Almost immediately Smash falls under

the curse of an eye queue vine, making him as smart as a human.

Soon after, Tandy falls prey to a hazard of the jungle and loses her soul. To protect her, Smash journeys to the realm of dreams where he trades his soul for hers; now he has just three months to either confront the Night Stallion, who sends out the Night Mares and bad dreams, or forfeit his soul.

Over the course of the novel, Smash confronts the Night Stallion and wins his soul back. But as Smash completes the final test in the Realm of Dreams, he and Tandy are in need of a rescue in the real world. The price the Night Mares demand is one soul. Smash volunteers to give his up, but Tandy finds a compromise and gives half of her soul while he gives half of his. The eye queue vine has been lost by this time, along with its curse of intelligence; Smash is able to imagine an illusionary vine to make him smarter in the Realm of Dreams, but once back in the real world, he is ogreishly stupid again.

Thus at half strength, because he only has half a soul, and at full stupidity, Smash arrives at the home of the Ancestral Ogres. There is a place in the tribe for a young male, but he must prove himself by combat. But while he is being taunted by the group of ogres, Smash realizes just how horrible they are and wishes that he were human. Suddenly, as he tries to think of what a human would say, instead of talking in the guttural rhymes of ogres, Smash is speaking

intelligently, like a human. He turns to go, but it is too late because another of the ogres has grabbed Tandy and is about to eat her. At this point, Smash lashes out and catches the ogre with a resounding blow, sending Tandy flying. Smash tries to battle the ogre, but his rediscovered intelligence is not enough to compensate for losing half his strength. Tandy tries to help (she has the magical talent to throw a tantrum), but she too is weakened by the loss of her soul.

She solves the dilemma by lending Smash her half soul. Once again in possession of a full soul, he is able to defeat the ogre. As they rest together after the battle, Tandy tries to tell Smash how much she loves him, but Smash at first refuses to accept that love because he still perceives himself as an ogre. Tandy explains that they are both only half human. Her mother was a nymph and her father was a human, but she always thought of herself as human; when she needed to loan Smash her soul, she could do so by thinking of herself as a nymph, who have no souls. She explains that when something like a soul is taken by force, as hers was in the Dream Realm, it can be traumatic, but when given out of love, as she gave her soul to Smash, such a loss can be dealt with. She asks Smash to stop thinking of himself as an ogre, and to start thinking like a man. At her urging he does so, and gradually he feels himself shrinking, until he is just the right size for a human.

Eventually, Smash defeats the Demon that tried to rape Tandy, sending him into the Realm of Dreams where the Night Mares take the soul of the Demon and return Smash and Tandy's half souls to them. In this fight, he starts out trying to defeat the Demon as a man, but quickly loses; it is only when he reverts back to his ogreish nature and size that he has the strength, which combined with his human intelligence, allows him to defeat the Demon.

Critical Analysis of Ogre, Ogre

For our purposes, we must examine the attitudes of the Beauty and Best characters, and the motivation behind the final transformation of Smash.

Immediately after defeating the other ogre, Smash and Tandy take refuge in a cave. It is there that she points out to Smash that he has repressed his human emotions and his human intelligence, considering himself to be an ogre, and that unlike the other ogres, he has a soul.

Here we see Anthony playing with the characters of the Beauty and the Beast. Where the Beast knows he is a good person, Smash must be convinced and when he finally is able to become a human in shape, it is only after Tandy has convinced him that this is possible. This is a type of reversal that is as much a departure from the original as we find in "Dark Benediction." There too Willie must be convinced that she is a worthy person, and not the plague stricken monster she

thinks.

And as Paul fell in love with Willie before he knew the true nature of the plague, so Tandy fell in love with Smash before she even thought that he would be able to become human at will. She loved him even when he had the form of an ogre, the ugliest creature in Xanth. And like Willie, Smash pushes Tandy away when she told him of her love because he does not believe that he is worthy of her love.

In Ogre, Ogre, the oedipal conflicts are only a very minor part of the story; instead, Anthony emphasizes the qualities of acceptance of others, love of the person not of the body, commitment to another and most importantly, the overcoming of sexual repression. Tandy must overcome her fear of her own sexuality as much as Smash must overcome his self-image to become human.

In this story, sex is closely connected to violence in many ways. First, there is the violence of rape with which Tandy is threatened, making her own bedroom a place of nightly terror. Folklore critic Donald Ward writes about such incidences, both in fairy tales, and in real world cases:

To date I have documented over a thousand cases of supranormal experiences. Among these are a category of beings that are nighttime intruders of bedchambers. Much has been written in recent years of the universality of these experiences.

Encounters with bedroom intruders--Nightmares, incubi, succubi, Ephialtes, the Old Hag, and the like have been plaguing people in their beds for as long as human experience has been recorded. There is often a sexual component to these experiences; males frequently perceive the intruder as an ugly old hag. Females, by contrast, frequently perceive the intruder as an ape-like hairy beast. Some informants have even said the encounters were intensely erotic; they had sex with the imaginary intruder. Recently I have encountered two separate cases of young girls, both of whom experienced such visits at the onset of their menstrual cycles at age eleven. In both cases the visitor was perceived as a hairy beast who, in the girls' imaginations, engaged in coitus with them. One of them even said she found blood on the sheet the next morning, which I assume, was her first indication of menstrual bleeding. I had no direct contact with the experiencers themselves; one of the girls was a daughter of a student of mine, and the other the daughter of an acquaintance. I did not interview or even speak with the girls; thus my data are secondhand. The topic is, of course, highly sensitive and difficult, if not impossible, to

investigate in any depth. Because of this situation, all I can do is to suggest the possibility that these two experiences are characteristic of a broader category of human experience that involves the process of erotic awakening in the human species. Perhaps the perceived encounter with a beast-like bedroom intruder who, at least in the subject's mind, takes the girl's virginity, is an experience that may have been and continues to be experienced by many individuals. (124)

While Ward feels that this may be a universal experience, in Tandy's case the visit is not benign, rather it is attempted rape. Although the two experiences he sights are controversial because of his closeness to the subjects, the idea he presents, that these nighttime visitors are part of "the process of erotic awakening in the human species" is directly connected to Tandy's situation in Ogre, Ogre.

Although she is nineteen years old in the story, physically mature, she is in every other way an innocent, knowing almost nothing of the world or the ways of men and women. Her encounter with the Demon, although violent, does set her on the path towards true maturity.

The way she escapes being raped is through the use of her magic talent, the tantrum, which is a once a day ability to

throw what might be described as a ball of destructive energy at whomever or whatever she chooses. She throws a tantrum at the Demon, temporarily stunning him, but also giving him a certain amount of pleasure.

When she is with Smash, she hides her talent to throw a tantrum because she feels that it makes her look childish and destructive because she can only throw a tantrum when she is really angry. Anthony describes how Tandy throws a tantrum:

Then Tandy's arm shot out as if hurling a rock. Her face was red, her teeth bared, her body rigid, as if she were in a state of absolute fury--but there was no rock in her hand. She was throwing nothing. . . .

"That's bad temper, my talent," she said, eyes downcast. "When I get mad, I throw a tantrum.

Sometimes it does a lot of damage. I'm sorry; I should have controlled my emotions."

"Sorry?" Smash said, bewildered. . . .

"That's a wonderful talent!" (88-89)

Tandy feels that because of her talent, her inability to master her emotions, she is as monstrous as Smash. However, later in the story Smash informs Tandy that the ogre way of love is violent, and when she inadvertently throws a tantrum at him, he is knocked unconscious with a smile on his face and when he wakes, he compares it to a kiss from an ogress. And

similarly, when Tandy first kissed him, "Smash was so surprised he sat down. . . . Smash lay where she had thrown him, unable to make sense of the experience"(Anthony 236). His first experience of physical contact with her has almost the same affect on him as does a tantrum. She then uses the kiss as a threat; if he speaks again, she threatens to kiss him, and this works as if she threatened to hit a human. Then, almost immediately after this first kiss, she accidentally hits him with a tantrum; the description is remarkably similar: "The Void spun around him, dimming. Smash realized she had hit him with another tantrum. That, ironically, was more like ogre love"(238). And it is while his head is reeling from her tantrum that Smash realizes he has been missing love. Smash then opens his mouth to speak, and Tandy makes good on her threat, and kisses him a second time. Anthony then writes:

Smash was so dazed that he almost grasped the nature of the kiss, this time. Perhaps it was the effect of the Void making things seem other than they were. It was as if she were punching him in the snoot--and with that perception she became more alluring.

(238)

What we see is that for both of these characters, sexual love and physical violence have become intertwined. When Tandy finally learns to control herself and emotions, which we can

understand to stand for her sexual emotions, she can control that violence, channeling it so that it does not hurt her. Smash is her protector against the advances of the Demon, and in that sense she combats the violence of rape with a violence of her own. Indeed, it is at Tandy's urging that Smash begins to see himself as human, and thus his physical appearance changes to conform to this perception; he becomes man-size, the right size for Tandy. But when she is threatened by the Demon, Smash cannot defeat him as a human. Again, at Tandy's urging Smash is transformed. "Smash, you're too much of a man now! Too gentle and polite. Try thinking of yourself as an ogre!" (Anthony 304).

What Tandy must do then is learn how to tame this violence and she does that by showing Smash the ways of human love. The type of violence which Tandy's tantrum represents is not to be taken as literal violence, i.e., rape, instead we should understand it to be the manifestation of the sexual repression that Bettelheim discusses. Tandy overcomes this repression by directing it in ways that she can control. She has the ability to fight back against the Demon through her talent; she uses her own violent ability in Smash's defense; and she teaches Smash to be human. She learns that this violence, when properly controlled and channeled is a part of her, just as her own sexuality is a part of her. What she must do is to take control, which is exactly what she does.

By the end of the story, instead of being a representation of childish emotions, and the inability to control those emotions, the tantrum becomes an instrument of her will that she can channel and use when she chooses for constructive destruction and assisting people she cares for, especially Smash.

And similarly, Smash by the end of the story rejects the violent ways of the ogres. After battling to enter their clan, he rejects them, turning away from the violence they represent, opting instead for the emotional control that Tandy represents.

While we have compared physical and emotional love to violence, it must be stressed that in that comparison we are not suggesting that this story advocates violence towards a loved one. Instead, the violence as represented by Tandy and Smash is controlled, used for the good of another person, as in defending the other from attackers. For these two, violence is a representation of emotions they can not control. By the end of the novel, however, they are in control of those emotions and are able to use violence at the proper time and when necessary. At one point Tandy tells Smash that he had been confusing brutishness with physical strength(291); we might see a similar distinction between uncontrolled violence and violence at the proper time and where we say "violence" we can also say "love." In that way violence equates with love;

at the wrong time it can be disastrous, but with the right person at the right time, it is beneficial. As Tandy says, "What a girl gives away may make her feel good, while if the same thing is taken by force, it can destroy her"(292).

CONCLUSION

What these modern day retellings, as well as the play, allow us to do is to play with the themes of sexual repression and self-knowledge present in "Beauty and the Beast." The reason we can do that, and continue to do so is because there is something in that tale, regardless of whether Beauty is male or female, or the Beast sees him or herself as royalty or a Beast, that touches every one of us. We all must come to grips with that Other, whether it be sexual repression or not, and these tales help us to deal with that confrontation, as will all of the versions yet unwritten.

What we see when we look at these retellings is the way the views of the "Beauty and the Beast" tale are reflected and brought out in the retellings. The Oedipal entanglements that are more pronounced in the fairy tales are still there for those who need to work through them in their own development, but the modern retellings center more on the theme of sexual repression and the suppression of the self. Perhaps this shift in theme is part of the shift in audience. As already noted, fairy tales were told to audiences of all ages, from the very young to adults, with different levels of meaning for each, the modern short story and novel are meant for a more mature audience, one that does not need to free itself from the Oedipal entanglements, but instead is in need of a sense of self. This is perhaps most evident in the science fiction

and fantasy stories, because the audience for these is adolescents and above, people who are in their own lives trying to develop a sense of self identity and self worth.

These three versions have shown us characters who have struggled to come to a sense of their own self and their own abilities. This is part of a shift that has occurred in taking the fairy tale elements and transforming them into literary stories. In our examples, besides elaborating the changes Beauty must undergo, there is also an exploration of the Beast character that is missing in the fairy tale original. In the fairy tale, the Beast, while being lovable, is generally characterized only as being lonely, and in some cases, for example "The Frog King" that loneliness must be implied by the reader. The only other reason the Beast has for loving Beauty is to cure his affliction; only her love can free him, but we are to understand that he must love her too. But these stories change that. Viola, Willie, and Smash all must come to an understanding of themselves and learn to deal with their own emotions, just as their respective Beauties do. These modern versions then place an equal emphasis on understanding the Beast as well as the Beauty. We see that especially in "Dark Benediction" when Paul is transformed instead of Willie, and thereby becomes Beast-like himself.

But whatever the age, these stories are available to us as more than mere entertainment, they are there to help us

grow and find ourselves, to help us accept our own natures,
and to help us accept others as individuals worthy of respect
in their own right.

NOTES

¹Like Propp, Levi-Strauss worked basically with the structure of myths and fairy tales. There are two major differences between their approaches, however. The first deals with the scope of the material analyzed. Levi-Strauss did not limit himself to folktales, nor did he limit himself solely to aspects of the plot. For Levi-Strauss, any part of the story could be used to make connections within the larger tale, for example, the names of the characters, or other motifs, which Propp considered irrelevant to the actions of the plot itself.

Secondly, unlike Propp, Levi-Strauss used his observations of the stories to interpret myths and fairy tales. This allows for conclusions about the use of the tale within the culture that produced it or to show universal themes that transcend that culture.

²Bruno Bettelheim points out that Freud himself found projection operating in his own patients, who claimed their father's had approached them when they were little girls. In cases where Freud knew the family well, and felt this was not true, he postulated that this was a projection of the young woman's own love for her father manifesting itself in dream-like memories. Bettelheim summarizes this incident in greater detail on pages 320-321 in his book The Uses of Enchantment. Of course, there is the strong possibility that the incest did

take place, and that Freud was simply unaware of it.

³In his essay, "'To Love My Father All': A Psychoanalytic Study of the Folktale Source of King Lear." The summary of the psychoanalytic interpretation of the tale is a combination of the work in this essay, Dundes's essay "The Psychoanalytic Study of the Grimms' Tales with Special Reference to 'The Maiden Without Hands' (AT 706)" and the Bruno Bettelheim book, The Uses of Enchantment. For a survey of alternative interpretations of the various Cinderella tale types, see Cinderella, A Folklore Casebook, Alan Dundes, Editor.

⁴Although her study is exclusively devoted to the Grimms' tales, published from 1812-1857 in various editions, it is worth noting that Ruth Bottigheimer points out that "water (or at least certain kinds of water), appertains exclusively to women. Wells, springs, brooks, and streams seem peculiarly under feminine sway"(page 29). Unfortunately, until someone is hardy enough to take such an in depth examination of all known tales, a project that could take several lifetimes, it is impossible to say that such an association exists for all tales.

⁵We may be reminded of Chaucer's Miller's tale, which like most of his stories came from an oral source, where we see Absolom, who "thoughte it was amys,/For wel he wiste a womman hath no berd"(line 3736-3737), after kissing Alison's

"naked ers"(line 3734).

Interestingly enough, Chaucer also presents us with a "Beauty and the Beast" type of tale. in "The Wife of Bath's Tale" a knight is presented with a choice by a witch. He can marry her as an old woman, and therefore never doubt her fidelity towards him, or he can marry her in the form of a beautiful young woman, and be constantly afraid of being cuckolded. His answer is to let her decide which she prefers. This was the correct answer, because she tells him that she will be young, beautiful and faithful. This seems to reflect the lesson of acceptance of others for who they really are that we see in "Beauty and the Beast." If the knight had tried to make her be what he wanted, he would have been unhappy, but by letting her choose her own fate, they both were happy.

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APPENDIX: THE ENGLISH FAERIE BRIDES

A survey of Animal bride stories could not be complete without the curious case of the Seal Maidens, or Selkies, of England, Scotland and Ireland. In these stories, the normally happy ending is gone, replaced by a tragic ending that separates the husband and his seal bride, occasionally leaving her children on dry land as well.

The story is fairly basic in its execution. A man wandering on the beach spies a group of women, sometimes men are there as well, cavorting on the beach. To one side is a pile of seal skins. The man rushes up and grabs one of these skins. The others, fearing his presence, grab their skins and jump into the sea, transformed into seals. Only one woman, of course the most beautiful, is left behind. Sometimes he has observed them long enough that he can pick his bride; at other times it is luck. In any event, she pleads with him to return her skin so that she might return to the sea. He refuses, forcing her to marry him and remain on dry land. She can only agree because she is a creature of the sea and cannot survive alone on dry land. They are subsequently wed and almost always raise a family. Years later, those children are playing and discover their mother's seal skin; not knowing what it is, they take it to their mother for identification. She takes the skin, bids her children good bye, telling them she loves them, and rushes off to the sea. The children run

to their father and explain what has happened. He follows her to the sea and pleads with her to come back. But she refuses, saying she is a creature of the sea. Although she has come to love him, for he is a good man, and she loves her children dearly, she must return to her first husband. At this point a large bull seal breaks the surface of the sea and she dives in to join him. Sometimes the first husband is not present. There is a tag at the end that says this is the reason a family in that county has web fingers.⁶

There are three important points in this story. The first is that she must also leave her children behind. She also states that she has come to love her husband and will miss him dearly. The third point is that she really has no choice in leaving; whether or not she has a first husband, it is clear that as a creature of the sea, she could not bear to live on dry land.

There several aspects of this story that separate it from the typical Animal Bride stories, and they are important from a cultural standpoint. In stories from the British Isles, marriages between humans and immortal beings almost invariably end in tragedy. As Katherine Briggs writes, "the ends of all these intercourses between immortality and mortality have been tragic" (Fairies 135-6). Now Selkies are classified as members of the Faerie folk, and although no mention is made of the Selkies actual lifespan, they are in the same class.

We can see the similarities to the Faerie Bride series of stories, also from the British Isles, by examining their structure using the Proppian method. In each, there is an injunction that is violated; in the Seal Maidens, the injunction is the unspoken assumption that should the wife regain her skin, she would leave the family and the land behind, while in the Faerie Bride stories, the injunction is overt. This overt injunction varies from story to story, from not striking the wife three times, to never contradicting her, to not mentioning her faerie origin. In any event, the wife of the Faerie Bride series is perfectly willing to marry her husband, and occasionally even helps him overcome trials set by her father. However happily the story may start out, by the end of the story, the husband has inadvertently violated the injunctions set for him, and his Faerie Bride must leave him and return to Faerie Land, a distinct geographic location in Celtic and British folklore. She usually gives her regrets to her husband, for he has almost invariably been a good husband, but nevertheless leaves him behind, taking any children and Faerie gifts with her.

If the Faerie Bride stories were the only other similar stories found in the British Isles, we might easily conclude that within this culture the story takes an unhappy ending, but this is not the case. There are two examples, one individual story and one a series of tales, that have a happy

ending for the story.

The individual story involves a man and a mermaid, a variant of the Selkie. In the tale of "Johnny Croy and the Mermaid,"⁷ the mermaid leaves her comb behind on dry land after the man surprises her while she is combing her hair on the beach. The man's mother advises him that if he is to win the mermaid for his bride, he must keep the comb (there is a similarity to the Faerie Bride story, for the mother there helps the son to win the Faerie bride by giving him advice). The mermaid then comes to him and tells him that she does find him attractive, and would be happy to marry him if he returned with her to the sea. He is reluctant to leave the land as she is to leave the sea, and a bargain is reached; they will spend seven years on land then return to the sea for the rest of their lives, and he will be showered with gifts by her people (again there is the similarity to gifts given by the Faerie Bride's father). They spend the next seven years happily raising a family. The night before they are to journey beneath the waves, the mother-in-law takes a wire and bends it in the shape of a cross and heats it in the fire. She then brands the youngest baby on his bottom. The next morning, no one can lift him out of the cradle to make the journey. The mermaid laments the fact that her son will live and die on dry land, but the family must return to the sea, which they do. Here we again see that the bride must leave the land, no

matter how much her family ties her to it. But except for the loss of the child, a tragedy to be sure, the tale has a "happy" ending because the wife and husband remain together. It is implied that the mother-in-law brands the child because she does not want him to leave, and thus will care for and raise him.

Even if only this story were documented, we would still see the Seal Maidens as a different type of Animal Bride story. But there is also the case of the Swan Maidens of England. This story parallels the Seal Maidens in most respects, including the separation, except for two very important points. The first is the ending, for these series of stories have a traditional "happy" ending, with the husband and wife living happily ever after, although the husband must first perform a series of tasks before he can regain his bride, and he is often helped by her father. The father is actually very important in this series of stories, because he is a human magician. Now even though he is able to work magic, he is still fully human, and not a Faerie or any other supernatural creature, a distinction that ultimately affects the ending of the story.

In tales from the British Isles, a mating between human and supernatural cannot last, because they come from two completely different worlds, literally. Only the one tale that I have encountered shows that a human man can have a

lasting relationship with a supernatural creature, but that involves him leaving our world for hers, where it is implied that he will become a supernatural creature himself. There is also the loss of the son to the normal humans, because of the mark of the cross on him. This shows that it is not completely possible for any human to journey into the world of the Faerie.

Because the ending of the Seal Maidens, or Selkie, series of stories is radically different, reminiscent of the ending of the Faerie Bride, they cannot truly be called part of the Animal Bride cycle and should be classified instead as a marriage to a Supernatural Wife, a different, albeit closely related distinction in the Tale Type index. Once properly identified, we must ask ourselves why such a distinction exists in these stories. To do that, we will need to analyze the Seal Maiden/Faerie Bride story and determine why the nature of its characters determine its "unhappy" ending. We have already seen that the only real difference between the Seal Maiden/Faerie Bride cycle and the Swan Maidens from the same countries, besides their endings, is in the nature of the women, and there our investigation must begin.

As already noted, the Swan Maidens are human, the daughters of Magicians, while the Selkies are supernatural creatures, part of the race of Faerie of the islands. The Faeries of the British Isles hold an almost unique place in

the mythology of their people. While there are problems with looking for the shattered pieces of the jewel strewn in the grass that the Grimms present us with, there is much evidence that the Faeries of England are survivals of the original British Gods and Goddesses. Besides parallel stories, there is also the tale that tells that when the Gods began to disappear, they went into the Hill Castles, called Sidhes, which is another name for the British Faeries. Also, there is the similarity between otherworld qualities of the Land of the Faeries and the Land of Summer, Gwlâd yr Hâv, which may be called a type of Heaven for the Celtic Gods, although in practice they came and went freely between Gwlâd yr Hâv and the mortal realm.⁸

If this connection between the Gods and the Faeries holds true, it may help to explain the ending of the Seal Maidens/Faerie Bride stories. The Oedipal conflict that the stories serve to work out may not be completed because like the original Oedipus story, the woman is not a mother substitute, but the mother herself. The gods can be said to represent the parents directly, from the Roman Jupiter, Deus Pater, to the German High Father, Oðin, and therefore they are too close to the real parents for the relationship.

Thus while other Animal Bride stories serve to work through Electral and Oedipal conflicts by transferring the incestuous longings from the mother or father to an acceptable

substitute, in these stories we see that the substitute is too close to the parental figure to be acceptable and the couple are not allowed to remain together.

There is a tale from the West Nile district of similar structure which exemplifies this struggle and makes the parental connections much clearer.⁹ In this story a mother removes her old age like a dress or a seal skin and is revealed as a beautiful young woman who subsequently goes to bed with her son. In the morning, she taunts him because she has fooled him, and he kills her, then himself, although he is reborn through a secondary mother figure, this time a more acceptable one.

But we can immediately see the similarities between the two stories, in that the mother and the bride are one in the same, separated only by a costume, and this makes the liaison impossible.

ENDNOTES

⁶This is a summary of several stories found in Katherine Briggs's book A Dictionary of Fairies.

⁷This is a summary of a tale presented in A Dictionary of British Folk-Tales in the English Language by Katherine Briggs.

⁸This is a very simplified summary of the argument put forth by Charles Squire in his book Celtic Myth and Legend. For alternate theories of the origins of fairy stories, see A Dictionary of Fairy by Katherine Briggs.

⁹This is a summary of the tale related in "Oedipus in Alur Folklore" by A. W. Southall in Oedipus a Folklore Casebook.